25¢
"Glorious Betsy"

"GLORIOUS BETSY" *is Glorious Romance*

WARNER BROS.

PRESENT

DOLORES COSTELLO

in

"GLORIOUS BETSY"

with

CONRAD NAGEL

ON THE

VITAPHONE

Produced and reproduced by Western Electric system and apparatus.

Characters	*Players*
Betsy Patterson	DOLORES COSTELLO
Jerome Bonaparte	CONRAD NAGEL
Preston	JOHN MILJAN
Colonel Patterson	MARC MCDERMOTT
Princess Fredericka	BETTY BLYTHE
Napoleon	PASQUALE AMATO
Captain St. Pierre	MICHAEL VAVITCH
Captain Du Fresne	ANDRE DE SEGUROLA
Ship Captain	PAUL PANZER
Aunt Mary	CLARISSA SELWYNNE

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Director	ALAN CROSLAND
Author	RIDA JOHNSON YOUNG
Scenarist	ANTHONY COLDEWAY
Assistant Director	GORDON HOLLINGSHEAD
Cameraman	HAL MOHR
General Press Representative	A. P. WAXMAN

ENTIRE PRODUCTION AND VITAPHONE SYNCHRONIZATION PRODUCED AT WARNER BROS. STUDIOS, HOLLYWOOD, CALIF.

H. WEINROD

WARNER BROS. *and*

VITAPHONE motion pictures, the final stroke in perfecting the illusion of the screen, are an actuality at last. Since the dim beginnings of film art thirty years ago, silence was recognized as the seemingly insurmountable deficiency in bringing film stories to a thoroughly convincing degree of realism. That deficiency is now overcome. Through the agency of Vitaphone the so-called silent drama has now been given a voice.

With the pioneering, with the development and now with the perfection of Vitaphone motion pictures, the name Warner Bros. is inseparable. It is now nearly two years since the Warners with a vision that outstriped that of their competitors acted upon their conviction that a new turning point in motion pictures was not only bound to be reached some day but was then actually imminent. That turning point, was, of course, the incorporation of sound into film action.

As licensee of the Western Electric Company, Warner Bros. in August, 1926, gave the world Vitaphone, the first successful sound device. Before an amazed audience at the Warner Theatre on Broadway, it was proved that this wonder of mechanisms could dispense with musicians, bringing in their place a musical accompaniment to "Don Juan," the feature film, played by the great Philharmonic Symphonic Orchestra. It demonstrated too that the stars of the opera stage and the entertainment world could be heard with a vividness that rivalled personal appearances. It was a milestone in motion pictures indeed.

In the next few months Vitaphone was not only thrilling New York but other large cities throughout the county. Enterprising and progressive theatres everywhere installed the necessary equipment and made the short Vitaphone sketches or operatic numbers a regular unit of their presentations.

In spite of the immediate success with which it caught the public's favor, a few skeptics remained. These claimed that the new device was merely a novelty and as soon as its first demonstrations were over, audiences would be content to allow the screen to settle back into its erstwhile silence. Moreover they asserted that sound would never progress from these short presentations into use in a feature film.

Again the Warner Bros. pioneered. So convinced were they of the ultimate future of the sound picture that they secured the services of Al Jolson as the star of the first they were to undertake at a salary that eclipsed any ever paid to a screen artist. His resulting production, "The Jazz Singer," is the undisputed hit of the film year. In it Jolson not only brought his magnetic personality before screen audiences for the first time but thanks to Vitaphone, his voice was actually heard singing his famous mammy melodies as well as the stirring hymn of the Day of Atonement, Kol Nidre, and several other songs.

Al Jolson in "The Jazz Singer" played Twenty-five weeks at the Warner Theatre, and subsequently in a two weeks' engagement at the Roxy broke all records. Likewise it broke records in scores of cities in every section of the country, establishing itself as the biggest popular success of the season. Yet in spite of this an occasional prophecy was heard that the sound picture would not be permanent. Every screen player was not an Al Jolson with a repertoire of songs already popularized.

For the third time Warner Bros. blazed a new trail to drive home their point. They set out to prove that not merely songs but dialogue would be an integral part of the motion picture of the future. This was successfully accomplished in "Tenderloin" starring Dolores Costello in which spoken lines enhanced the drama of several of its sequences.

And now comes "Glorious Betsy," another story for the charming Dolores Costello and another chapter in the story of Vitaphone. For "Glorious Betsy" is the first motion picture in which both song number and dialogue are introduced as part of the dramatic action.

THE VITAPHONE

It is a small wonder that Vitaphone motion pictures today mean Warner Bros. Not only have they accomplished practically everything that has been done in that fertile field up to the present time but the most ambitious plans for its further cultivation are theirs.

Their next endeavor represents a world-renowned play that has been adapted to the screen and augmented by Vitaphone lines at several points in its story. This is "The Lion and the Mouse" based on the stage success by Charles Klein which has been a favorite with theatre-goers for nearly two decades. None of the realistic drama of the original will be lost when it reaches the screen for its shadow transcription will speak the lines which Klein put into the mouths of its characters. And motion picture audiences will hear the voices of well known favorites including those of May McAvoy and Lionel Barrymore who are invested with the leading roles.

So certain are Warner Bros. of the destinies of the Vitaphone motion picture that they are again pioneering with the announcement that next season every production made at their studios will incorporate sound in its dramatic telling. The most elaborate effects of this nature, however, will be reserved for a group of road-show attractions that are the most ambitious in the line-up of pictures they will make during 1928-29.

The first of these, Dolores Costello in "Noah's Ark" is already under way with not only the resources of the great Warner Studio but the equipment and technical ingenuity of the Vitaphone experts and their magnificent new plant now in operation in Hollywood.

Motion picture patrons can confidently expect new Vitaphone wonders in this picture which Warner Bros. are making to top any picture ever made. There will be many surprises, but it is a certainty that the voices of its cast will be heard, which means that stars such as Dolores Costello, George O'Brien, Louise Fazenda, Myrna Loy, Leila Hyams, Audrey Ferris, Paul McAllister and Helene Costello will speak during the unreeling of the story.

Another Vitaphone feature will be a second Al Jolson starring vehicle, designed to surpass even "The Jazz Singer" in popular appeal. Still another will be a story prepared especially for the screen debut of America's greatest comedienne, Fannie Brice, who has recently put her signature to a Warner Bros. contract.

Not only in the production of feature films but in the continued release of short Vitaphone subjects will Warner Bros. present for the entertainment of audiences the talents of the greatest artists of opera, stage and screen. Motion picture audiences will be able to hear as well as see such artists as Dolores Costello, Irene Rich, Bessie Love, May McAvoy, Hobart Bosworth, Conrad Nagel, Audrey Ferris, John Miljan, Clyde Cook and Lois Wilson. And opera and stage stars such as Giovanni Martinelli, Marion Talley, Beniamino Gigli, Al Jolson, Mme. Schumann-Heink, Mischa Elman, Guiseppe De Luca, Pasquale Amato, Mary Lewis, Anna Case, Reinald Werrenrath, Charles Hackett, Harold Bauer, Elsie Janis, Willie and Eugene Howard, Vincent Lopez and his orchestra, Sissle and Blake, Vivienne Segal, the Happiness Boys, Roger Wolfe Kahn and his orchestra, Waring's Pennsylvanians, Blossom Seeley, Jeanne Gordon, John Charles Thomas, Albert Spalding and Leo Carrillo.

Vitaphone pictures will continue to mean Warner Bros., for they are leading in every step of sound film's development. It is the latest and greatest improvement in screen art, and one that by its world-wide acceptance, means that it is here to stay definitely and for all time.

WARNER STUDIO—5842 SUNSET BOULEVARD—HOLLYWOOD, CAL.

"GLORIOUS BETSY"

ONE day in the early part of the nineteenth century the hospitable, shady veranda of the Sweet Springs Hotel, Virginia, sheltered several ladies who met daily at this hour to exchange gossip and, at the same time, finish a bit of dainty lace or embroidery.

It's unbelievable," said Mistress Bradford, settling her cap and voluminous panniers in a commodious porch rocker, "A teacher with the skill of an expert swordsman."

"And he tosses gold about like a prince," a birdlike little lady continued, almost dropping a stitch in the brilliant afghan she was knitting.

"I really think he might bear watching, and so I told my husband," a third put in.

"Fancy his throwing a handfull of gold on the table in return for that miniature of Mistress Betsy Patterson which some rogue had the ill breeding to put up for sale."

The ladies were discussing a young man lately come to town who called himself Jerome Laverne, and whose accomplishments seemed more in keeping with the character of an adventurer than those of scholar and tutor.

DOLORES COSTELLO

And indeed he was a mystery even to Mistress Betsy, whose French instructor he had been ever since his arrival at the hotel.

Today, at the very hour the venerable ladies were so busy talking him over, he arrived a few minutes late for his lesson with Betsy Patterson and found in her place a note pinned to the trunk of the tree in whose shade they were wont to meet.

"A gentleman may keep only his wife or sweetheart waiting," the note read. "I am neither, and you should mend your manners."

But back of the tree he saw a fluttering bit of lace, so taking Betsy's miniature from his pocket he looked at it critically and addressed it aloud.

"Your note, Mistress Patterson, is as impertinent as you are—I am glad I missed my appointment. You are too frivolous for a man of learning. Your eyes are green and your saucy nose annoys me."

She poked her head out from behind the tree.

"Where did you find my miniature—or did you find it? And since it annoys you, you'd better give it back."

Blame yourself, Mademoiselle," he answered gallantly, "if your beauty intoxicates your poor tutor."

"Sometimes I find myself wishing you were not merely—a teacher," Betsy said teasingly.

"Reassure yourself, Mademoiselle, I also am a man."

"If you were truly a man, a Frenchman, you would be in France with the great Napoleon. Think of his strength—his ambition, which made of a little corporal the First Consul of France."

"Ah, Mistress Betsy, ambition is but a shadow—love is the only reality. Say that it is, Betsy."

"Mistress Patterson, if you please."

"I will be ready for your lesson at ten."

With a laugh and a characteristic impertinent nod of the head, she left him with the miniature which he kissed tenderly and slipped into his pocket.

For hours Laverne had been looking forward to the French hour with Betsy, but he had no sooner greeted her in the reading rooms, than something he saw through the window forced him to excuse himself hurriedly. He would have done much to have been able to explain to Betsy, who was obviously hurt at his sudden departure, but just then it would not have been the wisest thing to do. Outside the house he intercepted two men as they were about to go in, and took them around the back where they could not be seen.

After a long and heated discussion he sent them away with a promise, and returned to the hotel.

When he entered the drawing room, Betsy was in the midst of a group of men, listening to their amusing chatter, and laughing at their jokes, deliberately ignoring the entrance of Laverne and disregarding the lesson hour. As he was about to leave, Major Patterson came in to make an interesting announcement to the effect that they were to return to Baltimore at once to give a reception in honor of Captain Bonaparte, the brother of Napoleon. This was another opportunity for Betsy to show Laverne that there could be other men for her, and that his sudden departure had been an unforgivable breach of etiquette.

"They say," she said, "that Captain Bonaparte is much handsomer than his brother—and that he is a great gallant."

She looked over at Laverne for a second and then turned back to her admirers.

"I know I shall fall madly in love with him."

On her way upstairs she invited all the gentlemen present to be their guests at Baltimore, and turning to Laverne she added:

"And you shall have a place in our household, for I shall continue my French with you."

"I am sorry—I cannot—" he pleaded, but Betsy was accustomed to being obeyed.

"You will ride with me," she told him, and went up to prepare for their trip which was to take place that noon.

But she was soon to find out that Laverne had plans of his own. As she came out to the coach that was ready to leave for Baltimore, she found him waiting to say goodbye to her, so, with her usual mask of indifference, she accepted his decision and entered

THE BELLE of BALTIMORE

the carriage with one of the young men who accompanied her and her father.

In the home of Major Patterson, in Baltimore, the aristocracy of Maryland had assembled to pay homage to the brother of the great Napoleon. The ladies particularly were impatient—for they knew that Captain Bonaparte was a handsome and most charming gentleman, and for this gala occasion they had put on their prettiest frocks. Even the men of the party were in suspense to meet young Bonaparte, and when it was announced that the carriage was coming up the road, they crowded on the porch to greet him. The carriage door was opened, but the carriage was empty. The emissaries of Napoleon realized that again a trick had been played on them. Apparently Napoleon's handsome brother was fond of these sudden disappearances. He had done the same thing in Philadelphia. There it was embarrassing enough, but here—it was unforgivable.

This delay gave Betsy an opportunity to slip into the garden in response to an urgent note from Laverne. Before a word had been spoken he took her into his arms. There was, he decided no time to lose.

"I will not let you go until you say you love me—and promise to be my wife," he whispered, kissing her over and over again.

"I must go—Captain Bonaparte may arrive at any moment," but she clung to him.

"Tell me you love me," he kept repeating. Her kisses told him she loved him before her lips formed the words. Yes, she loved him, but she could not marry a penniless tutor.

"Then I will never see you again, Betsy."

She hesitated only a moment.

"Oh, Jerome, I love you and will marry you regardless of who you are."

He kissed her again and was gone, and, as Betsy walked back to the reception hall, she felt, for the first time, a complete disinterestedness in the arrival of Captain Bonaparte. Now she was in the reception room, and, as if in a dream, she heard someone announce:

"Captain Bonaparte, Brother of the First Consul and Envoy Extraordinary of the Republic of France."

And there, at the head of the stairs, stood none other than her penniless tutor, who was really the brother of Napoleon.

* * * * * * *

During the course of the evening, Jerome Bonaparte, for so we will call him now, received a note informing him that his brother had been declared Emperor of France, and, knowing that he would be expected to marry a girl of titled family, he decided there was only one thing to do, and that was to celebrate his wedding at once. All he needed was Betsy's consent, and that was soon given.

Several weeks later what he had anticipated came to pass in a letter from Napoleon commanding his return to France to marry the Princess Fredericka of Wurtemburg. Jerome decided to take his wife to France and fight it out with his brother.

It was a beautiful honeymoon, the calm nights with cool summer breezes—the warm, sunny days, and the thought that they were coming into France, his country, lent enchantment to the voyage. Then one day their ship anchored and Napoleon came aboard.

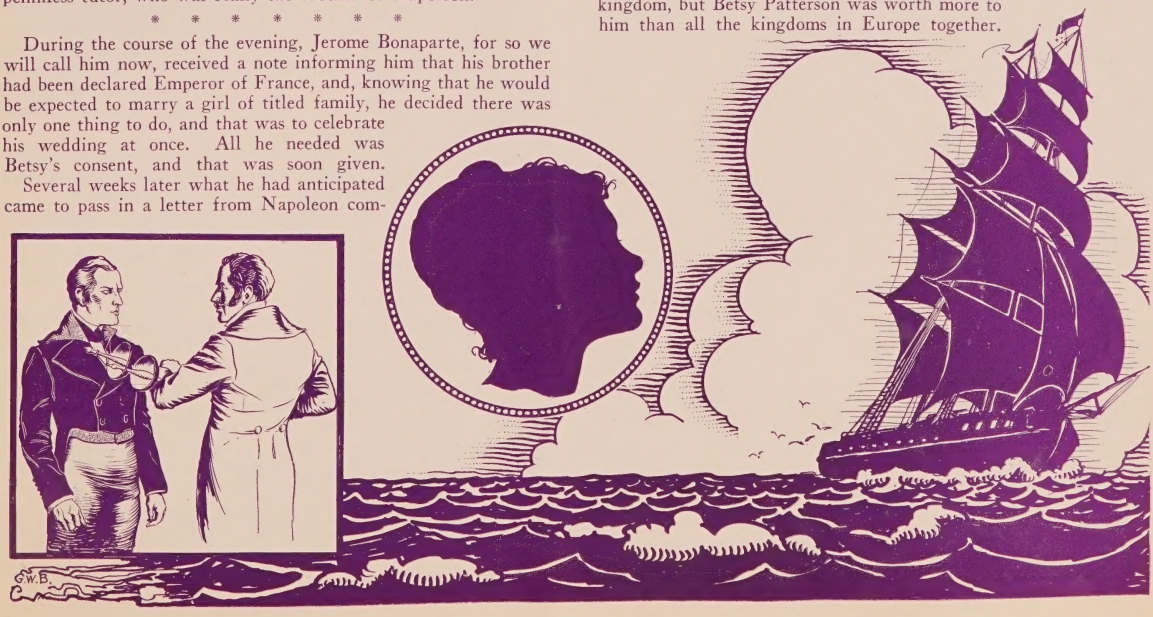
Napoleon knew there was no way of persuading Jerome that he could not take Betsy with him to the court of France, so that great general, that great persuader of men and women talked to Betsy alone. He did not have to coax or command. He had only to tell her that her husband's duty was to France. He had only to tell her that love that could not bear sacrifice was not worthy of the name, and Betsy consented to go back. They explained to Jerome that he would land alone, and she would follow the next day. But when to-morrow came Betsy was well on her way back to Baltimore.

Betsy's sudden return home became a general topic of gossip among the people in the town, and her flimsy excuse that Jerome had to be away for awhile for reasons of state was quickly penetrable. Everybody was certain that the young couple had quarreled and were separated, and the women of the town looked upon her with the usual contemptuous glances that gossips take delight in giving one who is trying to lie out of an obvious difficulty. When it became generally known that Betsy was going to become a mother, the talk was something like this:

"If it hadn't been a quarrel, surely he would be here now."

Jerome had been gone many months, and still his brother showed no signs of allowing him to return home. In fact, Napoleon had annulled his marriage to Betsy and was arranging for the marriage of Jerome and the Princess Fredericka of Wurtemburg, after which event he would make him King of Westphalia. All plans had been made for the wedding, and now Jerome knew that if he was to get back at all, he would have to act at once. He made a few very necessary plans, and continued to prepare for the wedding as though everything were all right. When the day came, he stepped into his carriage, and, as soon as it reached the woods, he stepped out of the other side and disappeared in the forest.

That night he left France forever. He was giving up a great kingdom, but Betsy Patterson was worth more to him than all the kingdoms in Europe together.



THE STORY *by* DOLORES COSTELLO

ALMOST my earliest recollection is of a motion picture studio. When I was very young our family moved from Pittsburgh where I was born and came to live in Brooklyn, then a flourishing film centre. By the time I was six years old I was acting before the camera as a child player for Vitagraph, a company which owned a large studio in Flatbush.

I had a rather strange beginning in pictures for I used to take small boy roles. My hair was closely cropped and my costume usually consisted of a suit in the Lord Fauntleroy style—black velvet with a wide lace collar.

My very first role, however, was that of a beggar child. How vivid yet seems that morning when I first walked on a set, my eyes dazzled by the brilliant lights! The director stooped down and spoke to me kindly and whatever timidity I might have felt vanished. But that temporary sense of security did not remain long. Suddenly two very tall men appeared, both of them in uniforms. They scowled at me and spoke sharply. I became white with fright and ran off the stage crying hysterically. Later somebody comforted me by telling me it was all make-believe. The men weren't really policemen any more than I was really a poor waif in the Paris slums who had stolen a loaf of bread to keep from starving.

For about two years and a half I played at the Vitagraph Studio. Meanwhile, my family had purchased a house on Long Island because my mother wanted my sister, Helene, and myself to live in the country.

Gradually I began to look like a girl. My curls were getting long and it was impossible to hide them. My screen career was at an end and I was sent to school. But I hated classrooms so violently that my mother was compelled to get a tutor for me so that I would not have to attend. Hence I received all my education at home while Helene was sent to a convent on the Hudson River about fifty miles from New York.

After Helene had graduated she and I both felt it was time to try to enter the professional world. Ever since we were children we talked incessantly of the day when we would go into pictures. But when we were finally old enough we heard on all sides discouraging reports on the obstacles of breaking into studio work. The fact that we had had connections with the screen years before apparently counted for nothing.

And so at last we gave up, temporarily at least, the idea of pictures and decided upon the stage instead. Helene and I had always loved to dance. We had taken ballet lessons together and improvised a few little numbers of our own. Word came to us indirectly that George White was casting for a new show. We obtained an appointment with him, were given a try-out and were subsequently engaged as a sister team in George White's Scandals of 1924.

After its season in New York the Scandals opened in Chicago. A representative of the Warner Bros. office attended the theatre one night and saw us. A few days later we both received cards asking us to have screen tests taken which would be submitted to the studio. We hesitated at first, thinking that it was only a form note sent to everybody, but mother persuaded us that we ought not ignore the request.

Our screen tests were taken and were sent to the coast. Somehow neither Helene nor I got particularly excited as we sincerely believed nothing would come of it. We both so wanted to do screen work that we felt that such good luck as a contract could not possibly befall us. But in due time we received another letter from Warner Bros. This informed us that the studio officials had liked both of the tests and were prepared to offer us a contract. And so we left for Hollywood.

Hollywood and a contract are the dream of lots of girls. They were my dream, I know. And yet when we got there our heartaches had only begun. There were plenty of "maid" parts to be filled, and other unimportant bits, but the real chance was nowhere in sight. I was almost ready to give up. It all seemed so futile, waiting for them to decide that I should be given an opportunity at all. Months passed. I was bored and discouraged. Then one day I passed John Barrymore on the set. He looked at me rather intently.

The next day I was summoned to the office of Jack Warner. Mr. Barrymore was there with him. Mr. Warner greeted me very cordially and then turned to Mr. Barrymore.

"Will she do?" he asked.

OF MY LIFE

And John Barrymore said I would. Then they told me I was to have the leading feminine role opposite Mr. Barrymore in his next production, "The Sea Beast."

I went home that night feeling so frightened that I could not sleep. Of course I was thrilled. But I was scared. I couldn't imagine myself working opposite a great actor like John Barrymore. After all, I was a beginner. I knew absolutely nothing about motion picture work. The few roles I had portrayed had been so small and unimportant that they had done me practically no good. And now that the big opportunity I waited so long for had come, I was really and truly frightened. I continued to be frightened until my first scene with Mr. Barrymore and then I was reassured. He told me that if there was anything I did not understand I was to ask him and he would be very glad to help me with anything. I was not to feel shy. And he added that he was sure I would be satisfactory in the role. Then it was easy sailing. That was all I needed, a little encouragement and a little advice.

After "The Sea Beast", I played in two other pictures, "The Little Irish Girl" and "Bride of the Storm." Then I made another special with Mr. Barrymore, "When a Man Loves", based on Abbe Prevost's novel, "Manon Lescaut." Up until now my favorite roles are Manon in "When a Man Loves" and Betsy Patterson in "Glorious Betsy". Of every type of story I prefer the ones that call for period costumes against historical backgrounds.

It was after the release of "When a Man Loves" that Warner Bros. gave me my own starring pictures, the first of which were "The Third Degree" and "A Million Bid". Then came a more pretentious production, "Old San Francisco", which was another story projected against a historical setting. In my first group of starring stories was also a play of Civil War days, "The Heart of Maryland" and a modern campus comedy, "The College Widow." Besides "Glorious Betsy" I have made another Vitaphone picture "Tenderloin."

My most interesting experience perhaps since "The Sea Beast" came this year when I was chosen to play in the first Vitaphone picture, "Tenderloin. "It was with greatest apprehension that I took my first Vitaphone test and even after I heard that its outcome was satisfactory, I was a little fearful of the sequences in "Tenderloin" which were photographed on the Vitaphone stages where furniture is padded to absorb all extraneous sounds and there is a good deal of equipment unfamiliar to the motion picture player.

But what a thrill it was to see the reel run with the Vitaphone record talking at the same time! And how strange to sit back silently in a dark projection room and not only see yourself act but hear yourself speak!

Once the sense of strangeness at the microphone had passed, I grew fascinated with making Vitaphone action. The scenes in which sound is incorporated in "Glorious Betsy" came much easier than those in the "Tenderloin". It is indeed interesting to think that these days are momentous ones in the history of motion pictures, forecasting as they do the inevitable time when a screen player will have to qualify not only by her gift for acting but for speaking as well!

As I write these words, I am in my dressing room at the Warner Studio waiting to be called to work on the big sets on which "Noah's Ark" is in production. That is the name of my new picture and Warner Bros. promise that it is going to be the biggest thing they have undertaken. Vitaphone is being used in it in many new ways and it is going to be as important from a technical standpoint as from a dramatic one and while it is being made I stop sometimes and think how greatly motion pictures have changed since those early days at the Vitagraph Studio in Brooklyn. And I count myself fortunate for being privileged to play in them.

WHEN DOLORES WAS TEN

A CHILD PLAYER WITH VITAGRAPH

THE COSTELLOS AT HOME

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"GLORIOUS BETSY"

Scenes from Warner Bros. production starring Dolores Costello in the title role. Dialogue and songs are heard on the Vitaphone during the picture's action. The story is a stirring romance of the early nineteenth century recounting how Betsy Patterson, the belle of Baltimore, captured the heart and hand of Jerome Bonaparte, brother of Napoleon.

"GLORIOUS BETSY"

TO the student of history there is infinitely more romance in the picture "Glorious Betsy" than is obvious to the casual movie-goer. He can see historic episodes of tremendous interest from an abstruse implication which would be completely overlooked by someone else. The love story of Betsy Patterson of Baltimore and Jerome Bonaparte is a significant chapter in Napoleonic history, an explanation of which is here attempted.

Betsy Patterson who was considered the most beautiful girl in Baltimore, probably had more suitors than she had gowns. Her summers, spent at the south's favorite watering place, Sweet Springs, Virginia, were a round of proposals and refusals. She liked all of her suitors, but not well enough to marry any of them. The woman who is most popular with men is bound to be discussed, and Betsy was no exception. She had always done what nobody else had the courage to do and always said what nobody else had the courage to say. The busybodies looked at her clothes and whispered to each other, wondering how her father could allow such goings on.

Even on her wedding night, Miss Patterson appeared in a gown made of India muslin, so fine and delicate, that it could have been carried in one pocket. It was trimmed with old lace, and cut exceedingly low, and underneath it she wore a single garment. Even in that day of scanty attire the vogue had not reached such extremes, — so that of course, the gossips talked and shook their heads in disapproval. The older women considered it an affront to the dignity of their sex, but the younger ones could not help looking surreptitiously at her slight figure and wishing they had the boldness to emulate her.

Mistress Betsy Patterson's decision to marry was as impetuous as everything else she did, so that she did not cause anyone much surprise. In the autumn of the year 1802 Jerome Bonaparte, who was visiting New York, was invited to Baltimore by his friend, Commodore Barney. He noticed Betsy at the races and admired her, but he did not know that he was to meet her a few days later at the home of Samuel Chase. There was a speedy courtship, and Betsy promised to marry him. Rumors immediately arose that Jreome's brother, Napoleon Bonaparte, then Consul of France, would not acknowledge the marriage, and Elizabeth's father, William Patterson, tried every means to persuade her that it was folly to marry Jerome. That gentleman, a wealthy and esteemed resident of the south, did not want to be affiliated with a family whose members considered themselves superior to the Pattersons. But Betsy remained quite adamant, replying to her father:

"I had rather be the wife of Jerome Bonaparte for an hour than the wife of any other man for life."

Knowing that it was useless to say any more, William Patterson agreed to the marriage, which took place on Christmas Eve in the year 1803, barely a few months after the two had met. It was a brilliant affair at which Betsy more than proved herself worthy of the name of the Belle of Baltimore. More than one young man of the south wished that the handsome Jerome had never stepped on American soil—and more than one young woman wished that she had been fortunate enough to marry into the Bonaparte family—especially, the charming and gallant Jerome.

In April of 1804 the couple set sail on a boat at Philadelphia bound for Cadiz. It was shipwrecked near the mouth of the Delaware, and those aboard narrowly escaped with their lives. When the passengers fell on their knees, thanking God for having saved their lives, Betsy ate heartily of roast goose and apple sauce. But then, nobody could expect Betsy to go into a religious ecstasy because she had been saved!

When the couple finally sailed for Lisbon on one of William Patterson's vessels, Betsy was refused admittance. To one of Napoleon's ambassadors she said:

"Tell your master that Mme. Bonaparte is ambitious and demands her rights as a member of the imperial family."

Jerome pleaded with his brother, but every entreaty was useless. The attempts that were made to reconcile Napoleon to Betsy as a suitable wife for his brother failed miserably. He was inexorable to the last. He felt that Jerome should marry the Princess Fredericka of Wurtemburg, for that, indeed would be a suitable alliance for a member of the Imperial family. By this time, Napoleon Bonaparte was no longer Consul of France, but Emperor, and as Emperor, he could consider nothing but royal affiliations.

A son was born to Betsy and Jerome, who was named Jerome Napoleon Bonaparte. Betsy decided immediately that he must marry royalty, and when he grew up, she tried various ways to make a desirable match for him. At one time she tried to arrange a marriage with Charlotte, the daughter of her husband's brother, Joseph. Of course, Betsy, always shrewd, was business woman enough to ask Joseph to settle $100,000 on his daughter, which would be turned over to Jerome, Jr., if he out-

A Page From History

lived Charlotte, but Joseph definitely refused this. And to complicate matters more, the girl was so little to Jerome's liking that he decided definitely not to marry her. Later on he met an American girl with whom he fell in love, and although she had no particular wealth or distinction, he married her and was very happy. Betsy was so incensed at the match, and so heartbroken because her plans had been shattered, that she did not even attend the wedding. Jerome was after all her only child, and it took her a little time to recover from his complete disregard of her wishes.

In spite of Napoleon, Elizabeth played a great part in Napoleonic history. She may never have been accepted into the imperial family, but she became the progenitress of a well-known line of Bonapartes. Napoleon's one great dream was to have a son who would perpetuate his name. After many years L'Aiglon was born, but he was a sickly child and died as a young boy. He was the only legitimate son that Napoleon ever had. Napoleon was the father of many children, but he stubbornly refused to legitimatize any of them. Today Betsy Patterson's descendants still bear her name, even though she was never an accepted member of the Bonaparte family. Perhaps this was, in a measure Betsy's revenge upon him for not having acknowledged her as a sister-in-law. Jerome Napoleon Bonaparte is now an important figure in Washington Society, and the natives of Baltimore still talk of the Pattersons of their city with extreme pride. They will remember for many many years that one of them married a Bonaparte, and will point to the ancient home of the Pattersons as a place of great historical interest. It is an old brick building, standing very close to the sidewalk, with almost no yard at all in front of it, dark and uninteresting, as though the house had died with the people in it.

In 1835 William Patterson died and left Betsy the Patterson home. When she was seventy-five years old, her husband passed away, and for the next eighteen years she made a rather sad figure in Baltimore, going to the opera alone, wearing black velvet with a necklace of diamonds. Visitors in Baltimore never failed to watch for the woman who had succeeded in marrying into the Bonaparte family, and they never failed to admire her aristocratic bearing and her still lovely face. At that time she had few friends there, saw few people, and talked little,—and that in itself perhaps succeeded in making her more interesting than ever. The people she knew were glad to be friendly with her, for when she felt like talking, she was a most interesting woman. She had traveled extensively in her youth and had received the adulations of men like the Duke of Wellington, Talleyrand, Chateaubriand, Sismonde, Canove, and Humboldt. Even Louis XVIII had invited her to visit his Court. Wherever she went, she was well liked, and men and women made an effort to become her friends.

Betsy succeeded in accumulating a fortune in her life time, so that she spent the remainder of her life in luxury, and when she died at the age of ninety-four, having outlived even her son, she left over a million and a half dollars to her two grandsons.

People who go to Baltimore now can still see her grave, and there are some old men and women living there now who recall Betsy Patterson as an old woman and can even describe the clothes she used to wear, particularly the black cape and the little hat with the red feather,— and the diamond necklace which she was never without.

Her life was one of the most romantic in history, and "Glorious Betsy" certainly does justice to the extraordinary figure of Betsy Patterson of Baltimore.

THE CELEBRITIES *in*

CONRAD NAGEL, the handsome young actor who portrays the role of Jerome Bonaparte, brother of Napoleon, in "Glorious Betsy" is a favorite among movie fans, and can always be relied upon for a splendid performance.

He was born in Keokuk, Iowa, and received his education in Des Moines where he was graduated from Highland Park College. In 1914 he decided on a stage career and became affiliated with the Peerless Stock Company in Des Moines. A year later he came to New York on a vaudeville tour, and upon the termination of this contract, he received his first part on Broadway. His outstanding successes were "The Man That Came Back" and later, "Forever After," with Alice Brady.

Miss Brady's father, William A. Brady, who was a motion picture producer at the time, give him his first chance on the screen in 1918 in the production, "Little Women." Another one of his early hits was "The Lion and the Mouse" with Alice Joyce. Some of his later pictures that helped to make him the popular star that he is were "So This Is Marriage," "Excuse Me," "Pretty Ladies," and "Quality Street."

His latest pictures which were made on the Warner lot were "If I were Single," and "The Little Snob," in both of which he played opposite May McAvoy; "The Girl From Chicago" in which Myrna Loy took the feminine lead, "Tenderloin," starring Dolores Costello, and his very latest, "Glorious Betsy," in which Dolores Costello is again starred. In the last two pictures Conrad Nagel has his first opportunity to profit by his earlier stage experience by talking over the Vitaphone in several sequences. Perhaps he has found his true medium in the combination of screen and stage acting, in both of which he has had his share of success.

JOHN MILJAN, who is seen as Preston in "Glorious Betsy," is a well known character actor who has portrayed many difficult roles with amazing skill.

He has played in literally dozens of big pictures in support of many actresses including Norma Shearer, Dolores Costello, Irene Rich, Alice Terry, Pauline Frederick, Theda Bara, and Katherine McDonald.

Mr. Miljan comes from Lead, South Dakota, and received his education in his home town and in the public schools of Denver, Colorado. After his graduation he began his professional career with a stock company with which he did considerable traveling. In 1923 he went to Hollywood where he was given his first screen role in Shirley Mason's starring picture, "Love Letters."

Under Warner Bros. he has made "What Happened to Father," "The Desired Woman," "Wolf's Clothing," and "Sailor Izzy Murphy."

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MARC McDERMOTT, who portrays the role of Colonel Patterson in "Glorious Betsy," has enjoyed long standing favor with the film going public. It has weathered the changing tastes of the years until today he is as popular in his work as a character actor as he was more than a decade ago as a leading man.

Back in the days when Vitagraph, Kalem and Essanay were the outstanding companies, Marc McDermott was already known on every theatre screen. With the passing of time, as his contemporaries faded away to obscurity, Marc kept apace with the newcomers by the simple expedient of changing his type. He forsook straight leads until his metamorphosis from hero to character actor was complete.

Among the pictures he has made in the last few years are "This Woman," "Lucretia Lombard," both with Irene Rich, "The Temptress" with Greta Garbo, and "Camille" with Norma Talmadge.

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BETTY BLYTHE, who is seen as the Princess Fredericka in "Glorious Betsy" was born in Los Angeles, so that when she decided to become a screen actress, she did not have far to go.

Prior to going into pictures, she had many successes on the musical comedy stage, among which was the well known comedy, "So Long Letty." Her first screen role was with Harry Morey in "His Own People." She found such popular favor among the fans that she was soon starred. Her best known picture was "The Queen of Sheba." Other productions in which she pleased her large public were "The Recoil," "The Spitfire," "Southern Love," "Chu Chin Chow," and "Potash and Perlmutter in Hollywood."

Her most recent appearances have been with Louise Fazenda and Clyde Cook in "Domestic Troubles" and with Dolores Costello in "A Million Bid."

"GLORIOUS BETSY"

PASQUALE AMATO, who is Napoleon Bonaparte in "Glorious Betsy" is known internationally as a star of the operatic stage.

He was born in Naples, Italy, in 1878, and had as a boyhood chum Enrico Caruso. It was Caruso who discovered his talent for singing and secured for him his first engagement in "Traviata" at the Naples opera house in 1899. As the great tenor's protege, he came to New York in 1908 where he was a member of the Metropolitan opera company until 1922.

Although his role in "Glorious Betsy" is his first screen appearance, Pasquale Amato has previously portrayed Napoleon with astonishing success. He did the characterization first in the original production of "Madame Sans Gene" at the Metropolitan. In the cast with him were Caruso, Geraldine Farrar, and Andre De Segurola. Coincidentally enough the latter also appears in "Glorious Betsy."

Mr. Amato looks forward to doing more screen work.

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MICHAEL VAVITCH portrays very effectively the role of Captain St. Pierre in "Glorious Betsy."

He came to America after he had attained considerable prominence on the screen in continental capitals, particularly in Petrograd, Russia. Shortly after the war, he arrived in New York, but his determination to go on the stage gave way to his friends' persuasions that he try the more remunerative field of film work. He was fortunate in finding an immediate niche in Hollywood and quickly became distinguished for his delineation of "heavy" roles.

Mr. Vavitch has to his credit admirable performances in "Hotel Imperial," and "The Third Degree," the latter, a Dolores Costello starring picture. His role in "Glorious Betsy" is, therefore, his second appearance with Dolores Costello.

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ANDRE DE SEGUROLA, to whom is entrusted the characterization of the French captain in "Glorious Betsy" known as Dufresne, is one of the outstanding personalities in the cast of the picture.

His part in the romance of Betsy Patterson, the Belle of Baltimore, and Jerome Bonaparte, brother of Napoleon, is one of great importance and interest, but the life of De Segurola is no less interesting than the drama in which he takes part. He was born in Madrid, a member of the Spanish nobility. His title was dropped only after he had determined to forsake the court and to become a star in European opera.

After scoring on the continent, it was inevitable that he come to the United States to sing for New York audiences at the Metropolitan. He was a member of that organization for many seasons and won country-wide repute for his magnificent voice.

For many years screen work had fascinated him, and he had cherished an ambition to act before the camera. His first film role was with Gloria Swanson in "The Love of Sunya." He considers, however, that "Glorious Betsy" has been his most interesting experience.

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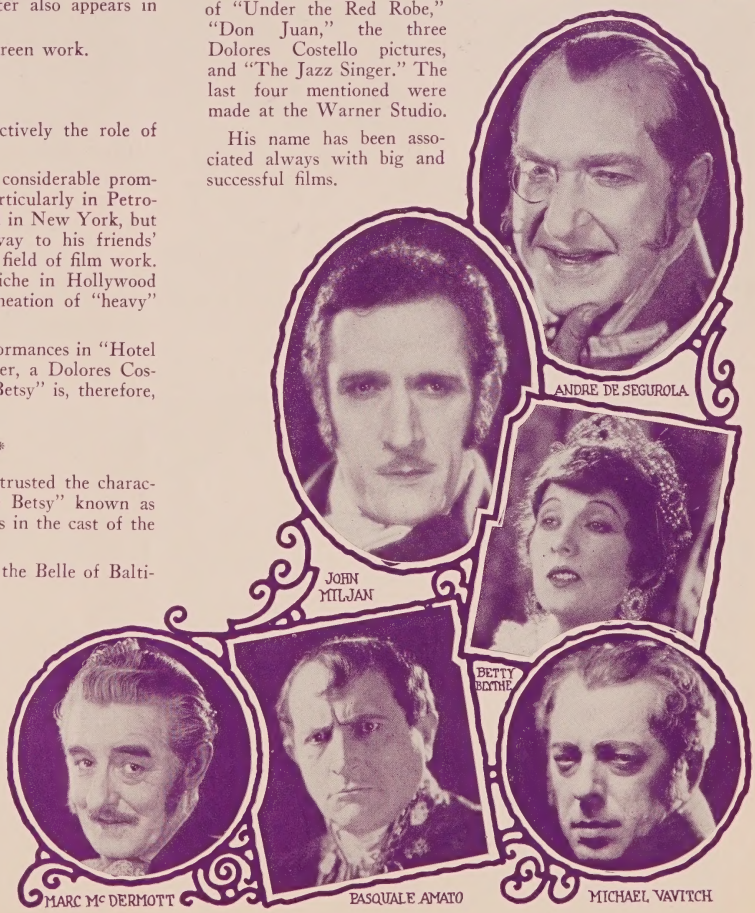
ALAN CROSLAND, director of "Glorious Betsy," directed two other pictures at the Warner studio in which Dolores Costello played the leading role, "When a Man Loves," and "Old San Francisco."

Mr. Crosland is a native of New York City. His first professional experience was as a footlight actor, after which he became a newspaper man. He went to Hollywood as a writer, but soon took up the megaphone. His principal work at directing consists of "Under the Red Robe," "Don Juan," the three Dolores Costello pictures, and "The Jazz Singer." The last four mentioned were made at the Warner Studio.

His name has been associated always with big and successful films.

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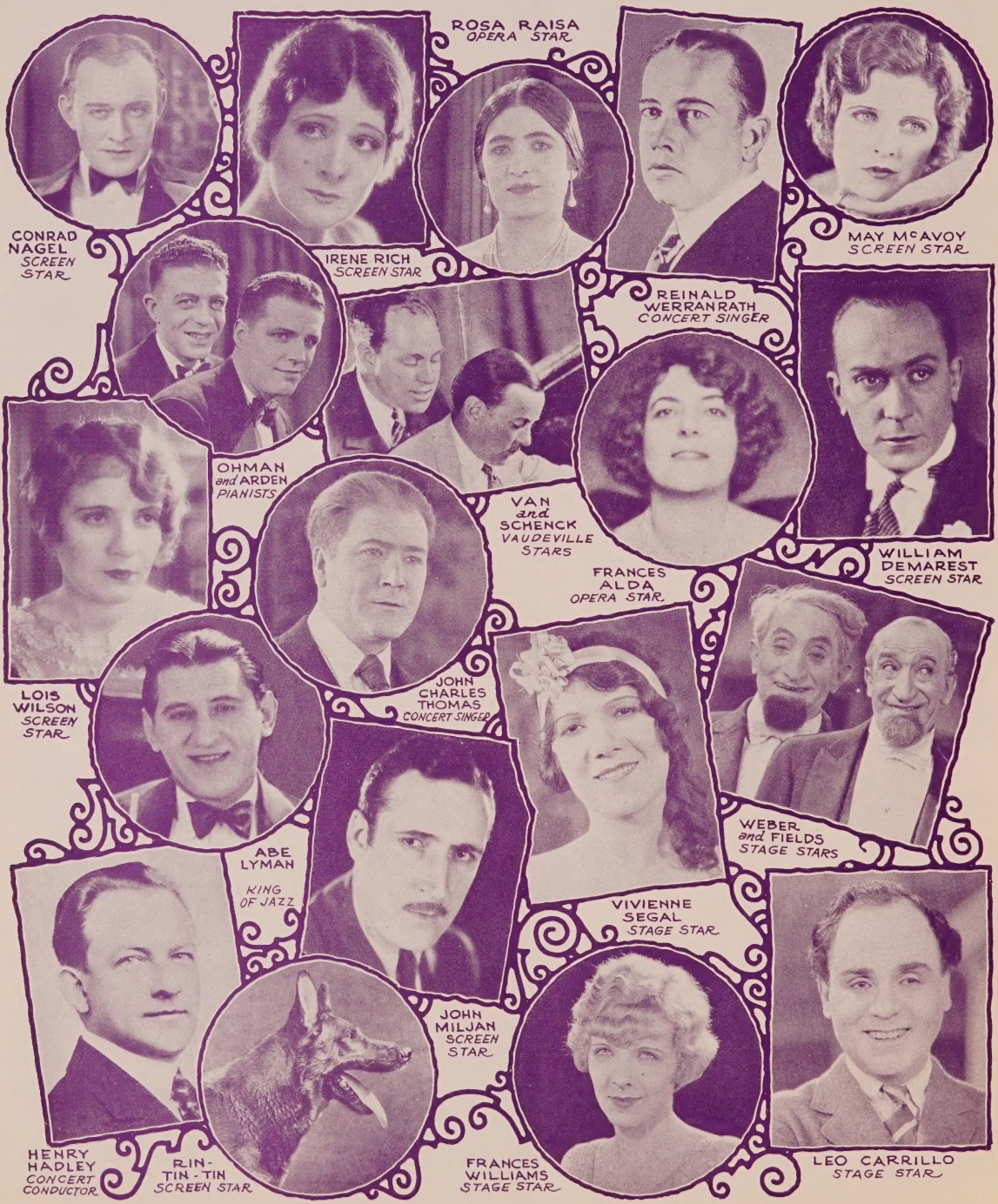
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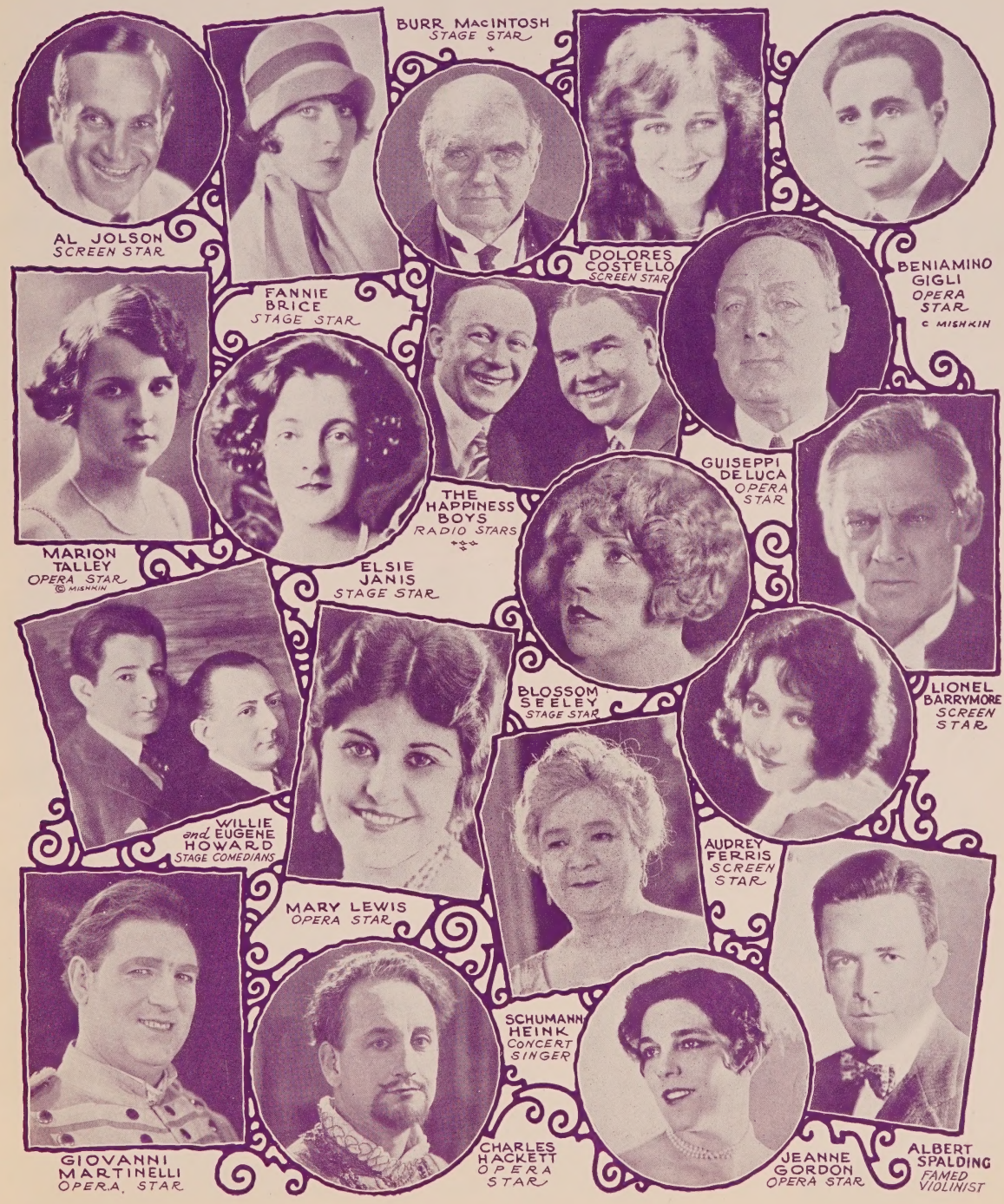
COMING "NOAH'S ARK"

"Made To Top Any Picture Ever Made"

WARNER BROS. have in production the biggest picture ever attempted by their organization. After more than fourteen months of preparatory work, "Noah's Ark" is now before the cameras. All the facilities of the tremendous Warner Studio, all the technical apparatus of the Vitaphone Studio, all the knowledge of the producing force, all the experience of the Warners themselves are being combined to realize the slogan adopted for "Noah's Ark"—"Made To Top Any Picture Ever Made."

Darryl Francis Zanuck, author of a dozen memorable pictures, wrote the story. Anthony Coldeway, noted scenarist, prepared the script. And Hal Mohr, master of camera effects has been placed in charge of the battery of photographers who will film this epoch-making screen drama.

The task of handling the megaphone for "Noah's Ark—one of the most important directorial assignments ever made in Hollywood—has been awarded to Michael Curtiz. Director Curtiz will combine in his treatment of the picture all the artistry of the European studios where he was trained with the technical perfection that Hollywood alone can offer to the making of a really great film triumph.

A cast with stars enough for three specials has been assembled to play the leading roles. The incomparably beautiful Dolores Costello heads them in what will unquestionably be the highest achievement of her entire brilliant career.

In the principal supporting lead will be George O'Brien, one of the screen's most popular heroes. Noah Beery is appearing in another niche of importance as the "heavy". Many other of the screen's loveliest actresses will play with Miss Costello, among them Louise Fazenda, Helene Costello, Leila Hyams, Myrna Loy and Audrey Ferris. Paul McAllister, Anders Randolf, Dave Mir, and several more artists whose names are known to all the world of fans will also be featured.

"Noah's Ark" will have sweeping scenic effects as well as stirring dramatic climaxes. It will also be notable for its use of Vitaphone sound that will greatly enhance the climaxes with new and amazing results. Not only will "Noah's Ark" be a great event in motion pictures but it will be the supreme event in Vitaphone motion pictures.

A story that stands alone in its drama, played by a group of the screen's greatest personalities, directed by a genius of the megaphone, "made to top any picture ever made"—that is "Noah's Ark."

It will be several months before this great film is finished. Meanwhile its progress is being followed with keenest interest not only by all Hollywood but by the millions who make up the audiences of motion picture houses throughout the country.

If you are interested in the outstanding achievements of the screen, watch and wait for "Noah's Ark". It will thrill you as you have never before been thrilled.

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